<u>Five Days To Die</u>

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<u>Page 1</u>

Panel 1
Establishing shot. Night. We're looking down a city street. Could be any major US city at this point. Not too crowded since it's late. There's a car center for us that is the focus of the shot. Inside the car, though we probably can't see them yet is RAY and his wife DEBRA. In the back seat is their daughter SUZIE. Ray and Debra are married, but not happily. Word balloon coming from the car. If you're in close enough, the driver's side window is down. You'll see why in a minute.

Debra (From passenger seat): It was a nice party, Ray.

Debra (linked): It was good to see Matt again. It's been a long time, hasn't it?

Panel 2
Largest panel on the page. Focus in on the car now, maybe shooting it through the windshield or just cut right in if you like. Let's establish our characters here nicely. Both Ray and Debra are dressed well. Ray in policeman dress uniform. Debra in a nice dress. I'd like a sense of who they are and how they relate to each other. Ray is driving, looking at the road, one hand on the steering wheele, the other up around his chin resting. Maybe a little leaning on it towards the window. The idea is to show some space between him and Debra. They're not connecting. Debra, on the opposite side, is staring out the window completely looking the other way. Bored with where this conversation is headed. In the back seat is Suzie with ipod headphones in. The argument is getting nasty, but not overly heated, not yelling. They don't care enough about each other to get that angry.

Debra: Maybe we should invite the youngster over again sometime. I'm sure Suzie would love to see him…

Debra: Ray?

Debra: <u>Ray?</u> Are you listening? Do you even remember how it used to be—how <u>YOU</u> used to be?

Panel 3
Focus in on Suzie, smaller panel. She's heard it all before, asks them to stop. For once, just stop.

Suzie: Dad!

Ray (off panel): What?

Suzie: Just watch what you say, okay?

Panel 4
On Suzie's ipod. The volume is pretty low right now. She's listening to Nine Inch Nails.

Ray: Your mother and I just talking here.

Debra: Not everything is a fight with us, honey.

SFX: Small musical notes.

Panel 5
Same as panel 5 but Suzie's thumb has now turned the music all the way up.

Suzie (off panel): Yeah. Sure.

SFX: Musical notes—much larger now.

Page 2

Panel 1
Debra leans into the back seat to tap Suzie on the leg. Turning up the ipod is not acceptable. She and her father may argue, but she must still respect her father. That has never changed.

Debra: Hey, Suze, Pull those buds out. You know better.

Panel 2
Suzie pulls the ipod out of her ears and says what they all know. It's time for them to get divorced. Suzie says it without thinking, so not with venom, but that's what makes it hurt.

Suzie: Fine.

Suzie: Now I can hear every poetic word of your "chat."

Suzie: Just get divorced already… Please.

Panel 3
Ray looks to his right toward Debra. He's sad and maybe a little ashamed.

Panel 4
Debra looking back. They're all thinking it.

Panel 5
Suzie jumps in with a concerned look on her face. She didn't mean it, it just came out. She doesn't want them to get a divorce. She's sorry she said it.

Suzie: I take it back! I shouldn't have said it.

Page 3

Panel 1
Debra reaches over to Ray's left hand sitting on his lap.

Debra: It's okay, Suzie. It'll be okay.

Panel 2
Ray moves his hand up as he rests his elbow on the open window frame.

Panel 3
Debra rests her hands in her lap. Looking away again, distant.

Debra: Suzie, I...

Debra: Well… shit.

Panel 4
On Ray, he's jumping in. It's obvious to him where this has been headed.

Ray: Maybe you're right, Suze.

Ray: That's what we're all thinking, isn't it?

Panel 5
On Suzie, she's leaning against the door sort of curling up. She's definitely sad. We focus on the window a little abover her head. There are two headlights coming towards her, but no panic yet. Don't make it too obvious.

Suzie: You don't mean that, Dad. Tell mom you don't mean that.

Pages 4-5

Panel 1

Double page spread. And BANG—the car is smashed by a truck! A big truck! Now this is important. The truck hits the back end of the car, just behind the back seat (otherwise Suzie would be dead for sure). The car is hit hard—all window's shattering! The car just absolutley crumpling as it spins/wraps around the truck. Think Geoff Darrow's HARD BOILED here for inspiration. The truck is a large pickup truck. If you want to get graphic, that's fine with me. Debra is thrown through the windshield, smashing her head open and getting cut all over and badly. Ray's head smashes into the bar connecting the front left of the hood to the front left of the roof. His head is split open on the right side. We shouldn't see Suzie. And don't feel that you have to show all of this. Just get the impact. That's what matters. We'll learn about thes injuries regardless later. The POINT of the panel is the IMPACT and the POWER.

SFX (if needed): SMASH

Page 6

Panels 1-3 are equal sized panels across the top third of the page.

Panel 1
The car swerves to a halt as the back right side swings into a lamp post. The truck is irrelevant at this point, but if you choose to show it. It keeps going. We can't see Suzie or Debra.

SFX: Bam

Panel 2
Medium shot of Ray. He's groggy but looking around. We still can't see Suzie or Debra.

Ray (wobbly balloon): Uunnnhhh…

Ray (wobbly balloon): S-s-s-suzie…?

Panel 3
Ray sees Debra, reaching for her but can barely move his hand. We still can't quite see her.

Ray (wobbly balloon): Nnnn… D… Deb…?

Ray (wobbly balloon): oh, god…

Ray (wobbly balloon): …help us…

Panel 4
Large panel, 2/3rds of the page. And this one is important. This is going to be a reoccurring image in the series so I will explain it in detail. We are at a bird's eye view looking straight down at the car. We can see Ray's shaking and wounded right hand as it comes out of the windshield area across the car to Debra. Debra is lying flat on her chest on the hood, poling out of the windshield, not fully thrown out of the car. Her right arm is extended straight up along the hood. Her head is turned to the left, her hair strewn about. She's unconscious, possibly dead.

This image is not going to be repeated in the sense that it will be stated, it's repeated in that we will have the same shot with different people several times. This time it is Debra on the hood of the car. Later, it will be Ray as he falls asleep on Suzie's hospital bed. Debra's sister is going to reach across her sister's casket as she breaks down, again with arm outstretched and head to the left. And again, Hoverman's daughter will shield her father from Ray with the same body shape. And lastly, Matt will embrace his pregnant wife in the same way.

It’s a motif that will continue. I just want you to know this up front so that you can prepare for how you position her body so you can repeat it from here. So choose a pose that will work in all of these ways if possible. Obviously, it will need to be modified slightly from time to time. The image starts as a tragedy but then should evolve over the series to become an image of love, but maybe I’m shooting too high for what is essentially an action book. We’ll see.

Caption: Thursday, 12:03 am.

Caption: Day 1.

<u>Page 7</u>

Panel 1
Black panel wide across the page.

Panel 2
Blurry wide panel. Ray's opening his eyes. There's a dark shape above him. It's the lurking man but we don't see him well yet.

Panel 3
Largest panel on the page. We now see the Lurking Man standing over Ray. Ray's arm, with hospital tube in his hand (he's got a Heplock on the back of his hand) is rising in front of him. We can now clearly see that we are in a hospital room.

Ray (groggy): H-hhkk…

Ray (groggy): Whooo sss th-there?

Panel 4
Reverse angle, we now get a full shot of Ray, establishing him in the bed. He's jumping to attention as he's freaked out by this stranger in his room.

Ray: Hey, who are you?

Ray: W-where's Deb?

<u>**Page 8**</u>

Panel 1
The Lurking Man steps away from the bed. He says nothing as he starts to head for the door.

Panel 2
Ray is yelling at him, but he's got tubes in his nose and his head is bandaged.

Ray: I asked you a question.

Ray: Speak to me.

Panel 3
The Lurking Man takes off in a dash out the room's door.

Panel 4
Ray jumps out of the bed to chase after him. His wrist is also bandaged.

Ray: What the--? <u>Get back here!</u>

Ray (burst): <u>What did you do to my wife?!</u>

Page 9

Panel 1
Ray gets caught by the tubes going up his nose. This is kind of funny, but it should be secondary to the dramatic aspect here.

Ray: Hurk--!

Panel 2
Ray rips the tubes out of his nose and they come out with a bunch of gunk on 'em. They were embedded deeply, so there's about a foot length of tubing that he pulls out. It's not pleasant to see and definitely not pleasant to feel.

SFX: SHLLIIIIIIKT

Ray: G-gaack--!

Panel 3
Ray pulls the heplock out of his wrist and—

SFX: SHTIIIK

Panel 4
--yells from the pain!

Ray: Mmmmrrrrrraaa!

Panel 5
Ray barrels out his hospital room door, grunting loudly. We're on Ray, so we don't yet see what he sees.

Ray: Where are you—

<u>Page 10</u>

Panel 1
Pull out wide to establish the bustling hospital area. Lots of patients, lots of doctors and nurses. A real hustle and bustle—"Where's Waldo" kind of look to it. There's no way Ray is going to find the Lurking Man in here.

Ray: —going?

Panel 2
Zoom in on the nurse station where we meet Matt for the first time. He's calling out to Ray, extremely concerned, starting his movement towards Ray. A nurse whom he was speaking with also looks concerned.

Matt: Ray?

Matt: Shit<u>—Ray!</u>

Nurse: What on Earth--?

Panel 3
Matt and the nurse catch Ray who is barely able to stand at this point, lightheaded, before he falls on the floor.

Ray (wobbly): Wwwhhere diiid heeeee…

Matt: We got ya, Ray! Just hold up a second.

Panel 4
Ray is on the floor, cradled by Matt. Ray's barely conscious asking where that guy went. Ray's eyes are rolling into the back of his head.

Ray (wobbly): Matt…

Ray (wobbly): …go get 'em…

Panel 5
Long black panel wide across the page.

Matt (floating balloon): Easy, buddy. Just hang on.

<u>Page 11</u>

Panel 1
A wide black panel running the width of the page. Voices are heard.

Floating: …as soon as I heard.

Floating: Thank you, Mister…?

Floating: Oh, right. Roth. I'm Matt Roth.

Panel 2
Bird's eye view looking straight down on Ray as he groggily wakes up. We should be tight enough on Ray's face that we don't see all the bandages on his forehead and top of his head yet. He's got a tube running into his nose. Voices are heard. He's registering them. But only just…

Floating: I was just with Ray's wife. I—

Floating: It's okay, mister Roth. Thank you for coming.

Floating: How is he?

Panel 3
Biggest panel on the page. Over Ray's shoulder (he's propped up a bit in the bed) so we see almost his POV. We're now sure he's in a hospital. There are two doctors. One older and one quite young. Let's make the older doctor a woman (DOCTOR WARREN) and the younger one a man in his mid-twenties (DOCTOR GIBBS). The third person standing around Ray's bed is MATT ROTH. A mid-thirties police detective from Ray's force. This is the same Matt Debra was talking about in the car last scene, not that you need to know that. All three are crowded around Ray's bed, talking over him, but not to him. If we can see it, Ray's right wrist is bandaged up, sprained. That's going to cause him some pain later, so it's important.

Dr. Warren: Doctor Gibbs, would you care to explain to Mister Roth?

Dr. Gibbs: Yes, Ma'am.

Dr. Gibbs: Mister Roth, your friend here is not only lucky to be alive, we're frankly amazed at how few injuries he has.

Dr. Gibbs: Now that's the good news.

Matt: So what's the bad?

Panel 4
Reverse angle on Ray. He's not only awake but confused—or is that fear on his face?

Ray (weak): H—hey.

Dr. Gibbs (off panel): Well, sir…

Dr. Warren (off panel): Perhaps I can explain this best.

Ray: Where's Debra?

Panel 5
On Matt's sympathetic face. He's giving Ray the news about Debra. And Matt is honestly sorry.

Matt: You're awake.

Ray: Debra?

Matt: You don't want to get into this now. Rest first. Then I'll tell you everything.

<u>Page 12</u>

Panel 1
On Ray, he's reaching out with his hurt hand, reliving the experience.

Ray: I saw her on the hood.

Matt: Shit. Yeah, okay.

Panel 2
Flash over to Debra for a quick smash-cut. We can see her face tilted to the side. Extreme close up. Glass is being pulled out of her brain by medical forceps.

Matt (floating): She's in surgery. Has been for the last four hours.

Marr (floating): They're doing everything they can, but she's not out of the woods yet.

Matt (floating): God, Ray. You and Debra were like parents to me…

Panel 3
On Ray. Oddly like in the car in the first scene, he's not saying anything and just starring off to the side. Is he even hearing what Matt is saying?

Matt (off panel): I… I'm just so sorry.

Panel 4
Pull out as Doctor Warren reaches over to touch him the way Debra in the car. She's also sorry, but is trying to be encouraging about Suzie's condition. She may very well make it. Ray's expression remains the same. Not that Warren is an inch or so away from Ray's arm, not actually on it yet…

Dr. Warren: Your wife is with an excellent surgical team. One of the very best in the country.

Dr. Warren: If anything can be done, it will be.

Panel 5
…and Ray swats Warren's arm away. He just wants the facts. That's what his brain can process right now, just facts.

Ray: <u>Stop it!</u>

Ray: Give me facts. I can't process all this shit. Just tell me where she is.

<u>Page 13</u>

Panel 1
Warren points to an illuminated X-Ray of Ray's head—the focus is all on the X-Ray, I don't care if we even see Warren's finger in this panel, but it's fine if we do. We can see the damage on the skull and fragments in his brain. It looks bad. The fact that he's awake is shocking.

Dr. Warren (off panel): Your daughter is in surgery also. Last I heard, they were optimistic.

Dr. Warren (off panel): But you need to focus on <u>you</u>, Mister Crisara. I believe you heard Doctor Gibbs give the good news.

Dr. Warren (off panel): As you can see from this X-Ray of your head, you have debris lodged in your skull and in your brain.

Dr. Warren (off panel): That debris is on the move. It's making its way into your brain and will kill you. We cannot operate. That would also kill you.

Panel 2
Move in on Ray as he puts up a hand to shush her. He's looking off to the right towards the door.

Ray: How long do I have?

Panel 3
Tighter on Ray—extreme close up as he gets the news.

Dr. Warren (off panel): Our best guess is five days.

__**Page 14**__

Panel 1
Largest panel on the page. Ray swings his legs around. He's going to get up again.

Ray: __I've got to go.__

Panel 2
Close on Matt, hands up gesturing for Ray to ease down. Doctor Warren behind him.

Dr. Warren: Mister Crisara, you're in no shape—

Matt: Ray, just think for a minute. You're under a tremendous amount of stress—both physical and emotional.

Matt: Just sit for a moment. Let the doctors talk with you. Let's get you taken care of so you can help Debra and Suzie.

Panel 3
Medium on Ray as he grabs his own wrist. Jumping out of bed--really hurt. He's pausing for just a moment to see if Matt is going to help him. He's got an "you're either with me or against me" look on his face

Ray: Doctors, aside from the hole in my head, is there anything wrong with me?

Dr. Gibbs: Guy, you just got hit by a Mack Truck. There's plenty wrong with—

Dr. Warren: __Doctor Gibbs!__

Dr. Warren: Mister Crisara, The whiplash, if it isn't already, will be extremely painful shortly.

Dr. Warren: But the real issue, sir, is that you've got five, maybe six days at most, to put your house in order.

Dr. Warren: So the question is, what are you going to do with that time?

<u>Page 15</u>

Panel 1 should be pretty small, I would think.

Panel 1
Ray is standing up.

Ray: That's easy…

Panel 2
Splash panel. Ray's looking up, very angry expression on his face.

Ray: …I find the man who did this to my family.

Page 16

Panel 1
Cut to the interior of the hospital halls. Ray has his clothes on, though not neatly. Matt is walking with him. Ray is positioned like his back is bothering him and he's stretching the muscles as he walks.

Ray: He was there, Matt.

Ray: I swear. My head's clear.

Matt: Just hang on a second, Ray. Think!

Panel 2
Ray is trying to open a locked cabinet. Matt is right on him just cannot believe what Ray is doing, running down a list of things wrong with what Ray's doing.

Ray: I am thinking! There was a guy dressed in black standing over me—doing god knows what. There's only one man in this town with the balls to put a hit on a cop and his family.

Matt: Oh, come on, Ray. That's bullshit and you know it.

Panel 3
And Ray RIPS the cabinet open. Matt is throwing his head back in pantomime anguish—now he has to arrest Ray for robbery.

Ray: The guy in my room proves it. Hoverman has the money, the power, and he knows I've been right on his ass for years. He finally snapped—crossed the line!

Matt: Ray, what are you doing?

Panel 4
Close on Ray's hands as he grabs a stash of pain-killers NEED TO FIND THE RIGHT DRUG TO PUT IN HERE.

Ray: I'm in pain. I got a matter of hours before I'm six feet under. I'm grabbin' what I need to stay awake and operational.

Panel 5
Ray turns to Matt almost pleading

Ray: The guy was there. Hoverman's behind the hit. You want to help me, then help me find Hoverman.

Page 17

Panel 1
Matt grabs Ray by the shirt (gown, actually) and shoves him violently against the wall, telling Ray like it is. Give us some impact here. I want to feel the hit.

Matt: Enough! You're obsessed with Hoverman!

Matt: It's cost you all your friends on the force! It cost you my friendship! It's costing you your marriage!

Matt: Enough, Ray.

Matt: Enough…

Panel 2
Matt realizes he pushed too far and calmly lets go of Ray. He's realized that he just threw a friend into a wall after the guy just got told that he's got five days to live.

Matt: Your little girl is in surgery.

Matt: And when she wakes up, the first thing she's going to ask for—

Panel 3
Extreme close up on Ray, fuming, and ready for blood. He's not ready to face all of this.

Ray: —Is her mother.

<u>Page 18</u>

Panel 1
Pull out, give me the two men in the same panel. They're both taking a beat to collect themselves.

Panel 2
Smash-Cut to a surgery room where Suzie is under the knife. We can't really see her, but there are many doctors, and tose scary looking lights over head. Give us some real mood here, Chee.

Matt: She needs her dad, Ray.

Panel 3
Ray considers. Medium shot of him, as he pinches the bridge of his nose, head tilted down, between his thumb and index finger. You know the gesture, right? Like he's tired or just resetting his emotions.

Panel 4
Long shot. Ray's in the extreme foreground, leaving Matt in the background. If you can manage it, give us an indication that Ray is leaving the building—sliding glass door, whatever works. Heck, place him outside where it's raining if that's what it takes.

Ray: Then I'll be back before she's out of surgery.

Ray: You heard the docs. I don't have time to waste.

Panel 5
Reverse angle behind Matt, now Ray is outside of the building. Matt's raising his arms to his sides gesturing like he's giving up or doesn't care anymore.

Matt: You know I'm going to have to report this, right? Paul's not going to like this!

Matt (whisper balloon): Not that that ever stopped you before…

Page 19

Panel 1
Interior a drug dealer's apartment. It's not real nice, he's not at the top of the food chain. There are three men here. Jer, the ring leader but a slacker none the less is sitting on the couch watching TV. The other two are walking around either side of the couch with beers. The door explodes open from Ray's kicking it in.

Caption: Two Hours Later.

SFX: BRACKT

Jer: Whoa—fuck!

Panel 2
Ray is running over to Jer with his pistol pointed right at Jer's head. Simultaneously, the two henchmen jump at Ray. Jer closes his eyes thinking he's about to die.

Ray: We need to talk, Jer.

Ray: Give me Hoverman.

Body guard 1: Step back, bro!

Jer: Don't kill me!

Panel 3
The two body guards jump at Ray. Ray's ready for them. Bigger action panel.

Body guard 2: Shouldn't a' come here.

Panel 4
The three men struggle over the gun. Ray's in a lot of pain.

Ray: Aargh!

Body guard 2: Now we gotta break you!

Panel 4
Let's see Ray's face. He doesn't want to do this. He's using his bum hand to punch one of the body guards off as he pulls back.

Ray: You idiots! Don't make me—!

Pages 20 and 21

Okay, Chee, let's do something interesting here. At this point, Ray has bought himself a little distance. What I want to do is a double-page spread that should be a pretty cool thing from a design stand point, and I can even do a layout for it if you want, but here's what I'm thinking.

In our regular sort of view/style, we get a near full body shot of Ray (about knees up, probably) in three-quarters view. He's standing straight, got his hurt arm tucked in under his ribs probably. His other arm is fully extended straight out towards the center of the page with the gun leveled off—firing.

Now that should leave about three-quarters or two-thirds of the spread left. No back ground at all on this one, just the figure. BUT, taking up some of that back ground are two giant blood splatters (the idea is that these are the bullet wounds on the two guards) and inside each of the blood splatters is an image of the guard getting shot.

There is a third, smaller blood splatter towards bottom right of the spread with Ray's gun, smoking, pointing right at the reader (actually he's pointing it back at Jer). We can see Ray's no-nonsense face behind it. And hopefully the implication is clear –Jer's going to talk now…

So what we've got here is Ray in the blue-tone, firing the pistol and then three RED (two large, one smaller) blood splatters making up a cool BG thing with images inside of them in black line.

What do you think? I think it'll be a great image and a great way to give this scene some weight.

SFX (if needed): BLAM BLAM

Ray (if needed): Sorry, Jer. Time to give up Hoverman.

Page 22

Panel 1
Ray's back in the hospital at the counter as he asks about Debra. Dr. Warren is behind the nurse at the counter.

Ray: Debra Crisara. Is she out of surgery yet?

Panel 2
Warren behind the desk sees Ray and recognizes him. Gesturing to Ray to step to the side.

Warren: Mister Crisara? Step this way, please.

Panel 3
The two are now standing off to the side together. Having a semi-private conversation now.

Ray: How is she?

Warren: I'm sorry, Mister Crisara…

Panel 4
Largest panel on the page. Think of the cover of issue #2 here. We're on Ray in the moment—he's hearing the news but the images are exploding out from his head. A collage of images of Ray and his wife. First time he saw Debra at the beech, sun shinning through her hair, their wedding, the first time they made love. I'm fine with nudity if it's tastefully done. Them holding Suzie right after she was born. Moving into a house together—that sort of thing. Whatever you think is appropriate. Let's keep them both younger to keep consistent with the older couple that's fallen out of love.

Warren: …Your wife died in surgery.

<u>Page 23</u>

Panel 1
Warren holds Ray's shoulders, looking intently into his eyes.

Warren: Your daughter is alive. She's in recovery in ICU. I'm told that she's woken up a few times asking for you.

Panel 2
Cut to Ray coming up to the ICU ward. Matt is there waiting for him, but he's not family and so can't be with Suzie.

Caption (Warren): You should go to her.

Matt: Where have you been?

Ray: Working.

Ray: How is she?

Matt: I'm not family. They won't let me in.

Panel 3
Ray stops at the double doors. Angle this from directly behind Ray, maybe with hands on the doors. The doors filling the panel all around Ray. This is him about to cross the threshold, you know. There's no preparing for what he's about to see.

Ray: I… I don't know that I…

Panel 4
Ray goes in, pushing the double doors open. Give this shot some drama to it. Ray is beginning to confront what he's spent the last several years avoiding.

Ray: … nevermind.

SFX: BAM

Panel 4
Establishing shot. We can't really see Suzie yet. Make out where she is in the bed and room and all that, but not REALLY see her face yet. Let the audience wonder for a second. Ray approaches her, stuttering from not knowing what to say. Note that there is a chair pulled up next to her bed. I was going to have Ray pull it up, but it saves me a panel if it's just there already.

Ray: Suz?

Ray:		Oh, baby. What do I do?

Ray:		What do you need?

<u>Page 24</u>

Panel 1
Ray collapses across Suzie's body in the same camera angel and body position that Debra was in from page 6 across the hood. The difference here is that Ray is collapsing from exhaustion.

We now get a big splash here as we can see Suzie: She's beaten badly. She's going to have scars on her face for the rest of her life. She's completely still. If it weren't for the damage to her face, she'd appear peaceful.

Caption: Friday, 12:00 am.

Caption: Day 2.

Caption: To be continued…